



The Alternative Document

Curated by Angela Bartram

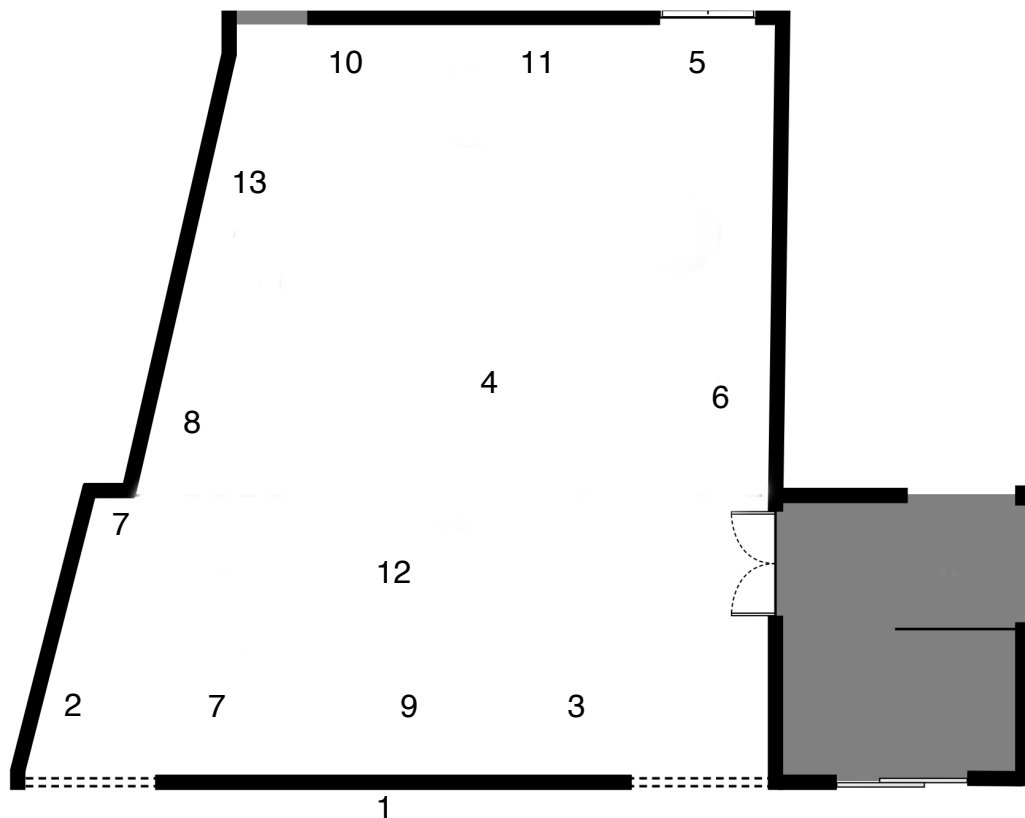
13 February – 11 March 2016

Artists: Tim Etchells, Jordan McKenzie, Rochelle Haley, David Brazier & Kelda Free, Hector Canonge, Rachel Cherry, Luce Choules, Emma Cocker & Clare Thornton, Kate Corder, Chris Green & Katheryn Owen, Andrew Pepper, Louise K Wilson, Bartram O'Neill.

Beyond most ephemeral artwork a memory remains in the mind of the observer and this forms part of the legacy of the fleeting event. However, memory is mostly a personal experience, that shifts, mutates, and fades over time to become distant, different to its origin, and in this way its archival potential is unreliable. To overcome this dilemma a variety of lens-based archival methods have become the tradition of recording the 'actual' event in as far as it is possible. Although a recorder, of any variation, can provide footage that gives place and context of the archive document, they present a dilemma – how much do they indicate what it was like to 'be there'. For recordings are mediated and translated for posterity through the direction of the person holding the device and document their viewpoint and subjective encounter with the work. This creates an archival document open to subjective discussion, as a memorial and work in its own right, and of which alternatives are often sought. It is in this way that the disciplinary ghettos of event and documentation are abandoned in favour of a mode of practice that allows for a greater level of mutual critique. For documentation is also subject to the same vagaries of time as the event itself.

Concerned with the ephemeral and how it is perceived Peggy Phelan represents a position on this subject of "you have to be there" in order to understand the ephemeral. Phelan acknowledges that a performance "become[s] itself through disappearance." This argument draws empathy, but in practice is a less than pragmatic account of the reality of experiencing ephemeral works, for how is the work to exist beyond the moment if not recorded in some way. The *Alternative Document* exhibition at University of Lincoln seeks to expand on the idea of the ephemeral and its loss, by offering a platform where different acts of legacy can be witnessed and discussed.

An accompanying symposium to the exhibition was held in Lincoln Performing Arts Centre on Saturday 13th February 2016 with a keynote address by Tim Etchells, and opened with a performance by Jordan McKenzie on the evening of Friday 12th February 2016.



1. Bartram O'Neill – 'Oral/Response in Fragments' 2016 (text from performance at Arnolfini 2012)
2. Tim Etchells - 'End of Story' 2012
3. David Brazier & Kelda Free – 'Asylum Records' 2013
4. Hector Canonge – 'αφορά (aforá)'
5. Rachel Cherry – 'Musical Chairs: A Photographic Experiment' 2016
6. Luce Choules - 'Bideford Black: the New Generation' 2016
7. Emma Cocker & Clare Thornton – 'The Italic I' 2016
8. Kate Corder – 'HOW - Heathrow Orchard Walks, observations and explorations of vibrant land' 2014-15
9. Chris Green & Katheryn Owen – 2016
10. Andy Pepper – 'Three – Nine' 2016
11. Louise K Wilson – 'A Parabola' 2016
12. Jordan McKenzie – 'Border Patrol 2014-2016'
13. Rochelle Haley – 'Constructions of the Moving Body (after Trisha Brown's Accumulation)' 2015